

VICTO cd040
ROVA
«Ptow!!»

1. TESTIMONY *pour Dmitri Shostakovich*(Steve Adams) 9'45"
2. CROSSROADS (Jon Raskin) 8'56"
3. PTOW!! (Larry Ochs) 6'40"
4. THE FARALLONS *pour Fred Frith*(Steve Adams) 7'16"
5. WIG ON *pour George Clinton*(Steve Adams) 7'15"
6. ZYGOMATIC *pour Evan Parker*(Bruce Ackley) 8'15"
7. CRITICAL THOUGHT (Jon Raskin) 6'36"



ROVA SAXOPHONE QUARTET

BRUCE ACKLEY : saxophones soprano et ténor

STEVE ADAMS : saxophones alto et soprano

LARRY OCHS : saxophones ténor et soprano

JON RASKIN : saxophones baryton, alto et soprano

Enregistrement digital en stéréo sur deux pistes
aux Studios SHARKBITE de Oakland,

les 19 et 22 décembre 1995 par MYLES BOISEN assisté de MARK KEATON.

Toutes les compositions sont de ACKLEY/ADAMS/OCHS/RASKIN
(METALANGUE-BMI) et sont inédites.

For almost twenty years, Rova Saxophone Quartet has been playing the music, not the background. To my mind, they are one of the few ensembles that has been unswervingly dedicated to the value of such «wasted time.» So many members of the '70s American restructuralist insurgence have abandoned us for the greater certainties of efficiency, utility, and ease of comprehension. We hear, once again, the casual use of that awful term «accessibility,» as if any good work has an obligation to offer its listeners a simple, well-marked door inside. Open access: enter here. But a single trip through, and more often than not the work has offered up all its secrets, thrown down all its gauntlets, and evaporated like rubbing alcohol on hot pavement. Rova's music, on the contrary, is a challenge, a rewarding but demanding body of work that absolutely necessitates thoughtful contemplation, as well as sensual and emotional response. Perhaps, in general, Rova's music isn't immediately «accessible,» but that's because it is mature enough to hold back some of its joys, smart enough to delay certain gratifications. It requires that the listener spend quality-time listening. On repeated hearings the significance of the work doesn't fade, but grows sharper, bolder, more definite.

Ptow!! Music that commands attention. No ambient functionality – none of Muzak's dyspeptic pep or smooth jazz's false cheer. Those targets seem too easy, anyway, but in an age of renewed interest in kitsches-past, we're offered the following opinion: «Muzak and mood music are, in many respects, aesthetically superior to all other musical forms: they emit music the way the twentieth century is equipped to receive it.» (Joseph Lanza, *Elevator Music*). So it's not just a question of opening our ears to misbegotten musical forms, like lounge or easy listening, but glorifying them, and conversely, vilifying any music that makes different demands or requires other forms of engagement. On the other hand, some of us are still convinced the twentieth century is capable of taking music directly and consciously, not simply as a soundtrack for daily life.

Rova Saxophone Quartet. Not the background. A forceful argument for foreground music. Listen up.

– John Corbett, Chicago, April 1996

